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"Tubalcain, Tubalcan, alias Tuball, first founder of Farries Hall, heere is a great complaint made, that *utriusque Academiae Robertus Greene* hath mockt thee, because hee saide, that thou wert the first inuenter of Musicke: so Gabriell Howliglasse was the first inuenter of English Hexameter verses. *Quid respondes?* canst thou brooke it, yea or no?"¹⁴

The allusion to the passage above is clear, and shows that NASHE recognized the apologetic attitude of HARVEY as to the hexameter, and wantonly repeated the charge that he was the inventor of it.

FELIX E. SCHELLING.

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FORMS AND PHRASES NOW OBSOLETE, FROM LESSING.*

- Vol. 2, page 74. Er mag die übrigen um so viel leichter übergangen sein. . . Compare with this, page 76, Ich *habe* keinen einzigen übergangen. . .
- " 2, " 113. *Hätte* ihm Pope *gefolgt*. . . Compare with this, page 114, der dem Shaftesbury gleichwohl soll *gefolgt sein*.
- " 5, " 71. Wenn ich von ihm versichere, dass er freilich *nicht weder* die Dreieinigkeit, *noch* sonst eine geoffenbarte Lehre der Religion geglaubt hat.
- " 8, " 11. *das Punkt*.
- " 9, " 16. Wenn ein Jüngling darein verfällt, so *zeigt* er (der Fehler) von einem vollen Kopfe. . . (ch. 24, p. 144).
- " 12, " 120. Dass er mehr darin geleistet hat, als tausend andere *nicht* würden geleistet haben.
- " 14, " 264. *Der Hyacinth*.
- " 19, " 36. Ich will *Sie* zu seiner Bekanntschaft *verhelfen*.
- " 19, " 114. *Hat* man jemals einem Frauenzimmer. . . so *begegnet?*
- " 19, " 130. Der Schade ist *Ihre*.

¹⁴. 'Works of Nashe,' ed. GROSART, ii, p. 237.

*LESSING's Werke: Ausgabe in 32 Bänden, Berlin, 1825-1828.

- Vol. 19, page 144. Mein halbes Vermögen ist *Ihre*.
- " 19, " 194. Christoph (*kommt gelacht*).
- " 20, " 5. Wie oft *bin* ich nicht darauf *bestanden?*
- " 20, " 46. Ein Mensch, der *keinen Gott glaubt*.
- " 20, " 135. Bin ich seitdem von der Pest befallen worden, *als* ich Sie nicht gesehen habe?
- " 21, " 175. Ich weiss weiter nichts, als dass Du und mein Vater in Krieg verwickelt *sind*.
- " 21, " 182. *Das Schrecken*.
- " 21, " 191. Der denkende Künstler ist *noch eins* so werth.
- " 21, " 211. Sie *sollte* nicht allein *gegangen sein* (=hätte nicht allein gehen sollen).
- " 21, " 218. Du *hättest* mir das sogleich *sollen* gemeldet haben.
- " 23, " 89. Der zwölfte Monden droht zu verfließen.—Erst der zwölfte *Monden?*
- " 23, " 185. Durch die *Affecten*.
- " 23, " 191. Jeder Person Charakter *Affecten* und Gedanken. . .
- " 23, " 207. Die *obscönen* Gedanken.
- " 24, " 47. Diesen Gecken zu sehen, ist *ekelhafter* als lächerlich.
- " 24, " 64. Einen *Perioden*.
- " 24, " 77. Scenen . . die uns aus Herzensgrunde *zu lachen* machen.
- " 24, " 77. *Frostiger*, als lächerlich.
- " 24, " 83. *Rhetorischer* als gründlich.
- " 24, " 109. Sein Ausdruck ist nur öfters ein wenig *zu gesucht* und *kostbar* ("précieux").
- " 24, " 377. Wer es zuerst spielen *gesehen*.
- " 25, " 308. Keiner von beiden hat *das* vierte Theil so viel Stücke gemacht. Compare with this, page 316, Desto weniger lässt sich *der* geringste Theil verändern.
- " 25, " 318. Dieser Aeschinus, *den* er ein so liederliches Leben *zu führen glaubt*, ist noch immer sein Sohn.

Vol. 25, page 340. *Der Zeug* ist schon ver
schnitten.

" 26, " 64. . . dass Sie kein Metaphy-
siker Sein können, ohne
dass ich *nicht* auch einer
sei.

" 26, " 176. . . und suche ihre Einbil-
dungskraft durch mehr
sinnliche Bilder zu erhitzen,
als freilich . . *nicht* nöthig
wären.

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The Poetry of Tennyson. By HENRY VAN
DYKE. New York: Charles Scribner's
Sons, 1889. 8vo, pp. xiii, 296.

In these days when TENNYSON gets placed
as a "Poet of Two Poems" by an English
magazine critic, and when TENNYSON's poetry
is patronizingly alluded to by another critic as
merely the fluent and cheerful rhythmic utter-
ance of the notion of the hour, it is worth our
while to at least consider what so able a writer
as Dr. VAN DYKE has to say in support of the
rather startling proposition that TENNYSON
ranks third in the list of England's great poets.
For, though the ranking of poets does not
advance us much, the study of the really
excellent in poetry, when made by an earnest
reader, cannot be other than an aid to students.
Such study, in exactly a line that is useful, is
recorded in these essays.

They are not, says Dr. VAN DYKE, to be con-
sidered as critical essays, and I am quite sure
that their appeal is certainly not to the "mere
scholar," the sort of person whom Professor
CORSON so fearlessly and amusingly castigates
in his recently issued Shakespearian studies.
For such scholar numerous hints of study
indeed are given: at the end is to be found a
list of correspondences with the Bible, and
also a list of editions and of works relating to
the criticism of TENNYSON, this last in chro-
nological form, but spoken of in the preface
as a bibliography. This list is most neatly
arranged and is useful as a chronological
table. But I am sorry that Dr. VAN DYKE
speaks of it as he does in his preface (p. vii),
as a "bibliography more complete than any

that has yet been published," for it is, in fact,
so incomplete that it is hardly a bibliography
at all. The American editions are not chroni-
cled, though some of them have been men-
tioned in the text; the studies of the poems
made by German scholars are wholly neg-
lected; and of the reviews and criticisms
made by American and English writers, while
POOLE'S 'Index' gives two hundred and
ninety-three entries, this list has, if I rightly
compute, but fifty-three, and the list given is
compiled upon no very easily discernible
principle, since it omits to mention important
papers such as those of GLADSTONE (*Quarterly*
cvi, 454), DOWDEN ('Studies in Literature,'
1883), W. H. BROWNE (*Southern Magazine* xii,
106) and HENRY JAMES, JR., (*Nation* xxiv, 43),
while it includes some rather trivial utterances.

And yet I say that these essays record a
study in exactly a line that is useful, because
the essays supply both stimulant and sugges-
tion. There are seven of them. Of these the
most important one is, to my thinking, the
third, which institutes a comparison between
TENNYSON and MILTON, and presents the pro-
position that "among all poets—certainly
among all English poets—TENNYSON's next
of kin is MILTON." I cannot think that many
will agree with Dr. VAN DYKE's conclusion in
this essay. For myself, I am free to say that,
admitting everything that is here said, tracing
the lines of similarity to their farthest limit in
each instance, yet to my view the lines seem
to stretch out to a greater distance in the work
of the elder poet. I would not take away by
one word from that which Dr. VAN DYKE
claims for TENNYSON, and yet I find a differ-
ence, as of the difference between the neat
style and the grand style, between him and
MILTON, in respect of manner; and a difference
as of the difference between the Sophoclean
character and the Æschylean character, in
respect of vision. Admitting, I say, all that Dr.
VAN DYKE sets forth, three things are certainly
suggestive:—the common love of the beautiful,
the similar attitude towards nature, the similar
tone of high sensuousness. Then there are
certain parallelisms—in life-experience, in bent
of thought, even in thought-limit—brought out
here forcibly. Nevertheless, to many of us,
I think, there remains a quality—call it good,